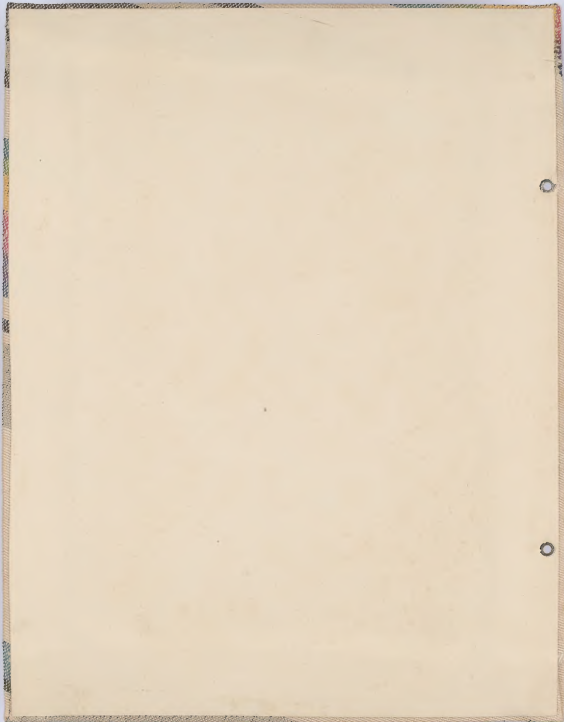




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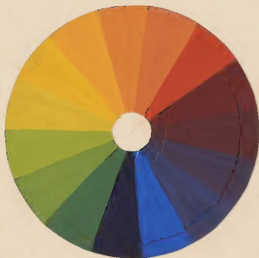
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SHILLITO
THEORY

THE TABLE OF THE NATURAL ORDER
OF COLOURS

	Yellow(nearest to light)	
Orange		Green
Red		Green-blue
Crimson		Blue
Purple		Ultramarine
	Violet(nearest to black)	
Red	Vermilion & Crimson	PRIMARY
yellow	Chrome Yellow & Lemon	COLOURS
blue	Prussian & Ultramarine	
Green		
Orange	SECONDARY OR BINARY COLOURS	
Purple		
Yellow-green	Blue-green	
Yellow-orange	Red-orange	SUB-PRIMARY
Red-purple	Blue-purple	

SHILLITO WHEEL



PRIMARY

Lemon Chrome
 Yellow Chrome
 Vermilion
 Carmine
 Ultramarine
 Prussian Blue

SECONDARY

Orange
 Green
 Purple

SUB-SECONDARY

Yellow Orange
 Red Orange
 Yellow Green
 Blue Green
 Red Purple
 Blue Purple

VALUE SCALE



SIMPLE HARMONIES

A simple harmony is a combination of two or more colours which lie near together in the circle eg. orange & red, orange-red & purple, yellow-green & green, yellow-green, green & blue-green, green, blue-green & blue.

A simple harmony is the effect produced by using any colours together with its next neighbour or near neighbours in their natural order, for instance orange-yellow supported by yellow & orange, the yellow being lighter & orange darker will give a simple harmony or red supported by orange-red or crimson-red or purple supported by red-purple & violet. The simplest form of harmony is obtained by the combination of two colours, yellow & green or orange & red or blue & purple. Any of these colours used in pairs or in threes in the natural order will not appear unpleasant. Many woven and printed fabrics are carried out in two colours (in simple harmonies) so that the result will give one note of colour in the scheme. These simple harmonies are frequently found in nature. In foliage you will often find a definite harmony in yellow-green, green & blue-green. In autumn such foliage will show a simple harmony in yellow-green, green, blue-green & purple, the purple adding a pleasing contrast to the simple harmony.

SIMPLE HARMONIES



PURE COLOUR, TINTS AND SHADES

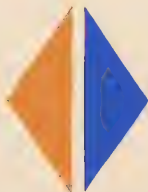
A simple harmony can be varied by confining the original colour to spots or shapes while the remaining surface is composed of shades of the same colour eg. yellow supported by brownish-yellow and yellow-brown or blue supported by greyish-blue or blue-gray.







CONTRASTS AND TINTS



CONTRASTS AND TINTS



CONTRASTS AND TINTS



TERTIARY WHEEL



DISCO

The natural order of colours seems often to be reversed, but only when the colours appear in small quantities. It is this reversal of the natural order to which the name discord is given. Discord in large masses are irritating but in small quantities they vibrate and add brilliance to the scheme. When harmonies tend to become too quiet and dull the use of a small discord will give the necessary vibration eg. full red supported by orange and crimson and with green-blue as a contrast could have a touch of light purple as a discord. A large quantity of light purple against full red is bad, but small touches do appear very lovely. Discords may be dark as well as light, for instance, a light scheme of blues may have lines or spots of dark red. A mass of dark red against a mass of light blue is nauseating, but used in small quantities the red becomes so dark that one fails to realise its colour or be hurt by it. Under such conditions the red will appear as a rich black.

Do not allow a discord to rule a scheme. It should only be used when an effect tends to become heavy with richness or dull from excessive harmony. In a textile design a narrow stripe or small spot may suffice. In a room, a simple touch, a vase, a few flowers, an ornament, a picture or a cushion may be enough.

DISCORDS



Colour Chart

Some colours used in certain strengths are difficult to handle in mass. Pale greens and purples, pale blues and pale pinks and yellow are competitors to avoid them looking plain and dull, on the other hand, heavy yellows, oranges and browns are less so. Yellow or orange does also look hot and hot does also look hot by red, purple, violet or blue. The orange, red, blue and yellow in the natural colour of a flower appear lighter or darker than its neighbour according to distance, and in that order is reversed.

Yellow	Light Yellow	Light Yellow
Yellow	Yellow-orange	Yellow
Yellow-orange	Orange	Yellow-orange
Orange	Dark Orange	Orange
Red-orange	Vermilion	Orange
Crimson	Crimson	Red-orange
Red-purple	Red-purple	Vermilion
Purple	Purple	Purple
Blue-purple	Blue-purple	Purple
Blue	Yellow-green	Yellow
Yellow-green	Green	Yellow
Green	Light Green	Light Green
Light Green	Light	Light
Light	Light	Light
Light	Light	Light
Light	Light	Light
Light	Light	Light

DISCORDS





DISCORDS





OSTWALD THEORY

OSTWALD WHEEL



If we design single-hued triangles corresponding to each of the colours in the 24 colour circle and place them in the same circle order so that the neutral rows come to the apex and the colour corners lie in a circle we obtain the skeleton of a colour cone. This double cone is known as the colour solid and within it systematically placed are all the pure colours, tints, shades, grayed colours and neutrals. The neutrals form the axis or backbone to the solid and the pure colour circle forms a belt going round its widest girth. The surface of the upper cone is made up of a succession of equal tinted circles arranged one above the other and containing more white as they ascend towards pure white at the apex of the cone.

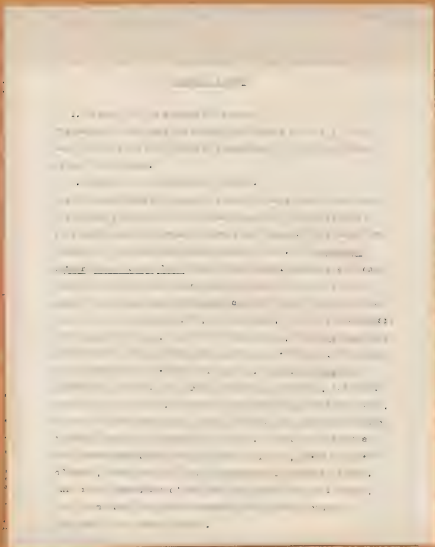
The surface of the lower cone consists of a succession of equal shaded circles becoming darker and darker as they descend towards black. The surface of the solid is formed by many circles of different colours arranged in a spiral, darkness and pure colour content according to their relative position. The pure colour circles close to the pure colour belt will be almost like the pure colour circle, but a little duller. Grayed colour circles near to the white apex will be very pale and slightly gray colours exhibiting little hue. Grayed colour circles near to the black point at the base of the solid will be very dark colours showing very little hue. The pure and grayed colour circles close to the centre of the solid will be almost neutral and exhibit little hue.

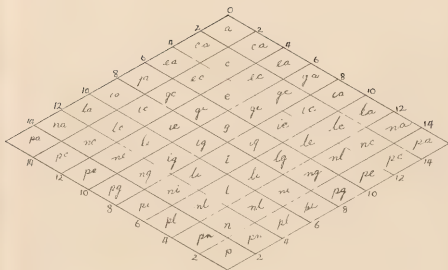


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PURE COLOURS · TINTS · SHADED TINTS · SHADES

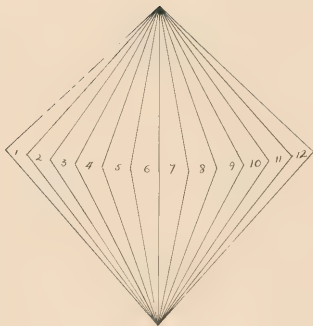


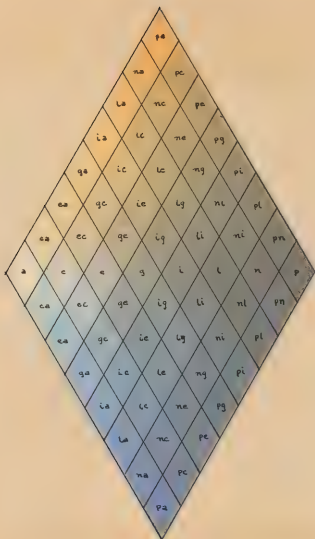


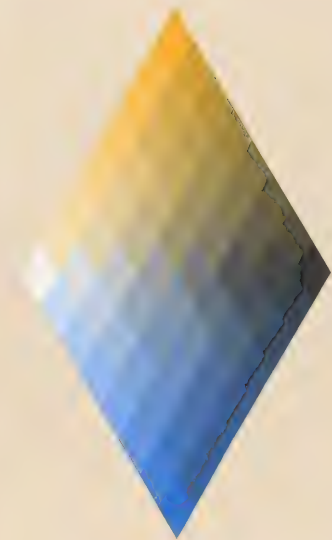


Letter	a	c	e	y	l	l	n	p
White	89	36	35	22	14	83	56	35
Black	11	44	65	78	36	911	947	965

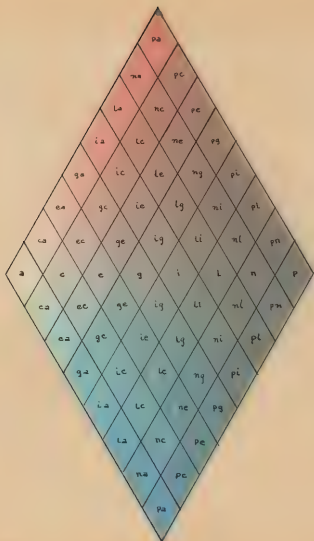


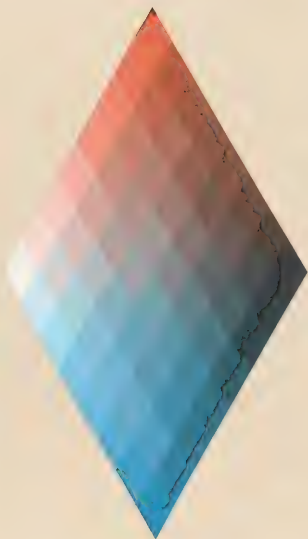


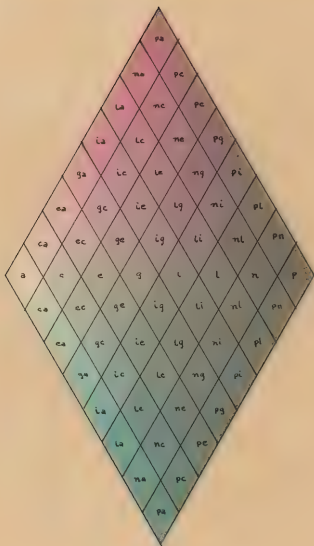


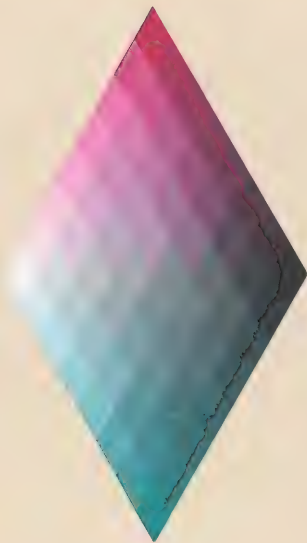


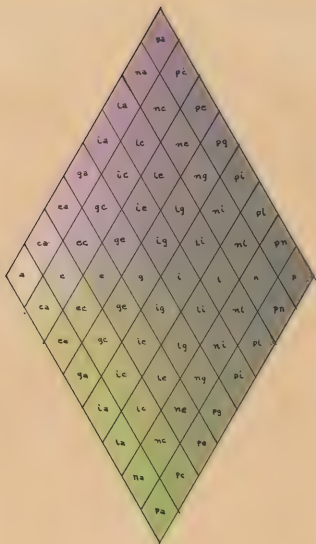


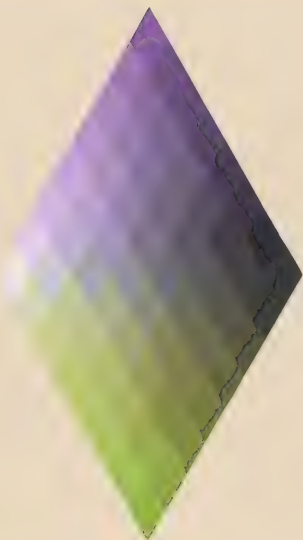














1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.

1. The purpose of the study is to determine the effect of the use of the "Learning by Design" model on the achievement of the students in the 5th grade of the primary school.



THE HISTORY OF THE CITY OF SYDNEY
FROM THE FIRST SETTLEMENT TO THE PRESENT TIME
BY JOHN HARRIS
IN TWO VOLUMES
VOL. I.
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AND SOLD BY ALL BOOKSELLERS.
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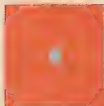








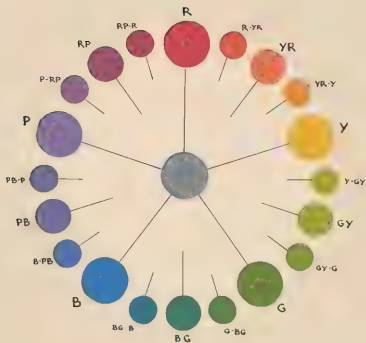






MUNSELL THEORY

MUNSELL WHEEL



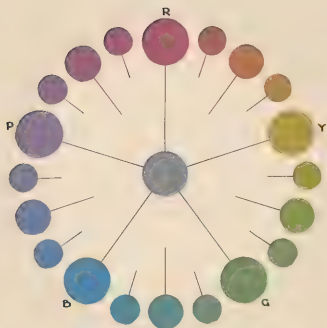
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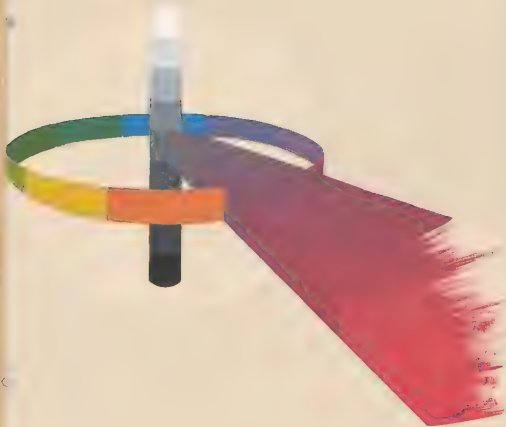
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INTRODUCING NEUTRAL GREY





CHAPTER I

The first thing I noticed when I stepped out of the train, was a warm, friendly smile from an elderly woman. She was wearing a long, dark coat and a hat, and she was holding a small bag. She looked at me for a moment, and then she said, "Welcome to the city. I hope you are enjoying your stay."

I smiled back at her and said, "Yes, I am. It's a beautiful city, and the people are very friendly. I'm glad to be here."

She nodded and said, "I'm glad to hear that. I've lived in this city for many years, and I know it's a special place. I hope you will stay for a while and see all the things it has to offer."

I thanked her and said, "I will. I'm looking forward to it."

As I walked away from the train, I noticed a sign that said "Welcome to the City". It was a simple sign, but it was a nice touch. I was glad to see it.

I was walking down a street that was lined with shops and houses. The shops were all different, and the houses were all different. It was a very interesting sight.

I was walking down a street that was lined with shops and houses. The shops were all different, and the houses were all different. It was a very interesting sight.

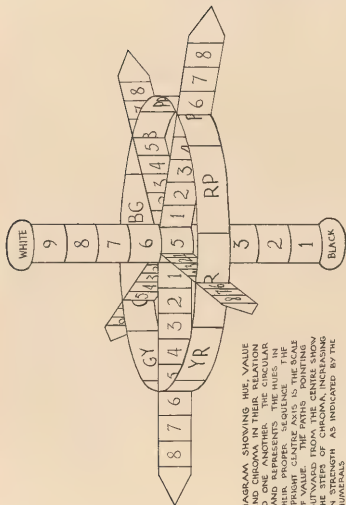


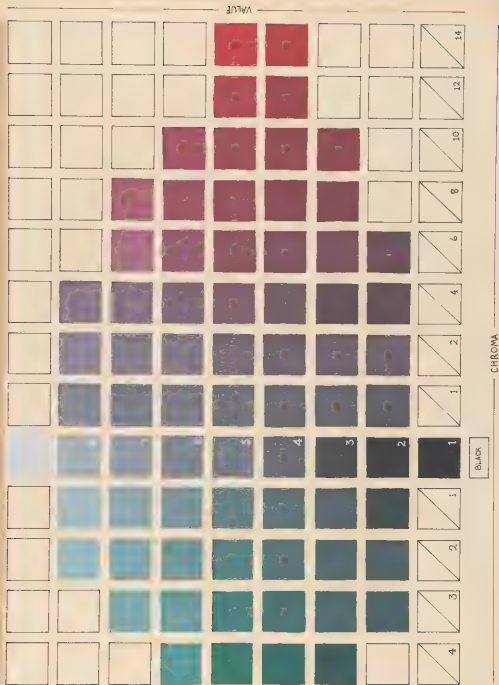
DIAGRAM SHOWING HUE, VALUE AND CHROMA IN THEIR RELATION TO ONE ANOTHER. THE CIRCULAR BAND REPRESENTS THE HUES IN THEIR PROPER SEQUENCE. THE UPRIGHT CENTRE AXIS IS THE SCALE OF VALUE. THE PATHS POINTING OUTWARD FROM THE CENTRE SHOW THE STEPS OF CHROMA, INCREASING IN STRENGTH AS INDICATED BY THE NUMERALS

BALANCE

In describing the dimension known as chroma we noted the fact that certain of the hues were much more powerful than others. We found that red, for example, on any step of value is more powerful and requires a longer path than its opposite blue green and that blue is longer than its opposite purple blue on the steps of the same value but shorter on the steps of a higher value.

This brings us to the question of balance of colour, the vital question in all applications of colour to practice. If we mix equal parts of red in its pure state with its opposite blue green in its pure state, we would not get a perfectly neutral grey, but one in which the red predominated very decidedly. It would be somewhat like a tug-o-war in which there were ten men, each representing a chroma, on one side, and only five on the other. If however instead of taking equal amounts of the two colours that is to say, equal quantities of paint, we take what would correspond to an equal number of steps upon the scale of chroma, we find that they do balance and produce a perfectly neutral grey in which neither one hue or other predominates.

Within the sphere of all opposite colours will balance because being of all equal length at each level of value no chroma path can be longer than another of outbalance it.





BALANCE (continued)

KEY- A system or series of tones or values based on their relation to a dominant value or general tonality of the scheme.

MAJOR KEY- Large or greater intervals, strong contrast,

MINOR KEY- Small intervals or subdued contrast,

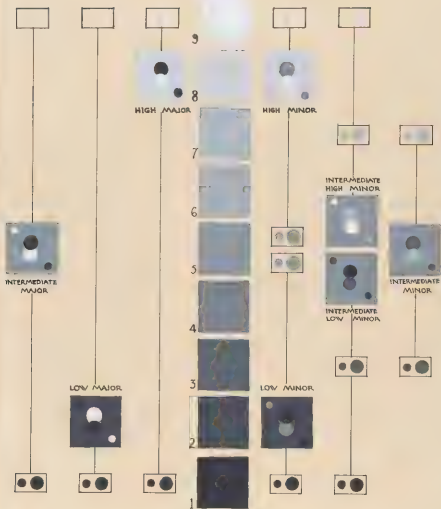
Values 1, 2 & 3, black being 1, are in the low key; 4, 5 & 6, the intermediate key; 7, 8 & 9, in the high key.

If the darkest and lightest values in the scheme are three steps apart or less such as 3 & 7 it may be called a minor key. If there is a greater interval between the darkest and the lightest values and they are 5, 6 or 7 steps apart, strong contrasts result and it may be called a major key. Any painting or design may thus be classified. Each key in the scheme as in a painting has a distinctive emotional character. The luminous high major key stimulates; the high minor key has a delicate feminine quality and is more pensive; the intermediate major key is strong and rich with a masculine quality; subdued intermediate minor key is dreamy; the low major key is dignified; the low minor is funereal.

In European painting prior to the Impressionists the intermediate low major keys were generally used. The tendency in the past decade has been towards the use of the intermediate and high major key in both painting, dress design and interior decoration. Small compact houses and flats are a contributing factor to the latter case.

On higher keyed walls, ceilings and furnishings together with cool receding colours create a feeling of airy spaciousness. A striking contrast to the low keys: reds and browns of the Victorian rule. It is unwise to have colour or value areas equal. One colour and one value should be dominant.


VALUE KEYS



Success in working out an interior scheme or any colour scheme depends largely upon experience and practice. Without experience and practice the chart will be inane.

A satisfactory value plan is one that is (1) appropriate for its purpose (2) possesses unity and (3) has variety or interest.

First is determined by the character of its design and its function. The second is organised through the basic principles of design.

Value rhythm means measured proportioned intervals. Value rhythm therefore means measured proportioned valued intervals. The value rhythm consists of a series of plan value intervals or contrasts as illustrated . L: light, Z: dark, D: dominant, and W: weak value. Each of these value chords in the accompanying diagram is a variation of the basic value rhythm. Each value chord is composed of four values- A D W Z.

... the next and

The aim of design is to create an interesting unit. Interest is the result of variety. Unity is created by dominance. The value chord is organised to produce these two results. The value chord

Interest is created by variety of value intervals. Unequal intervals make monotonous rhythm. Unequal intervals make interesting rhythm. Therefore the four values A D W Z are not equidistant.

Unity is impossible unless there is a dominant value. In any scheme a unity necessitates that one value will be dominant or dominant in area. The dominant value partly determines the value key of the scheme. It may be either high, intermediate or low. The emotional quality of a design or composition is modified considerably by its value key.

D VALUE CHORDS

FOR D OR LIGHT

PATTERN DOMINANT IN AREA
DARK DALL DALLING

CONTRAST MINOR OR
MAJOR

STRONG VALUE CONTRAST MAJOR OR GREAT
VALUE

7 PLACEMENT
IN THE LIGHTEST AND
DARKEST VALUES A AND Z

5 PLACEMENT
BETWEEN A AND Z

6 VALUE STEP CONTRAST
BETWEEN A AND Z

8 VALUE
STEP CONTRAST
BETWEEN A AND Z

	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	14D	15D
9			A3				A3			A3		A3	A3
8		A3	D77			A3			A3		A3		
7					A7		D74			D7			
6												D65	
5											D58		
4													
3													
2													
1													

D VALUE CHORDS																		
FOR D OR LIGHT PATTERN DOMINANT IN AREA AGAINST A					MODERATE VALUE CONTRAST, MAJOR OR GREAT VALUE INTERVALS					STRONG VALUE CONTRAST, MAJOR OR GREAT VALUE INTERVALS					WEAK VALUE CONTRAST, MINOR OR SMALL VALUE INTERVALS			
					5-VALUE-STEP CONTRAST BETWEEN A AND Z					6-VALUE STEP CONTRAST BETWEEN A AND Z					7-VALUE-STEP CONTRAST BETWEEN A AND Z		8-VALUE-STEP CONTRAST BETWEEN A AND Z	
1D	2D	3D	4D	5D	6D	7D	8D	9D	10D	11D	12D	13D	14D	15D	16D	17D	18D	

... ..

When we consider all their qualitative impressions, it is not sufficient to describe a color as "the color of light blue," with a description as "smaller than" or "greater than" a color of "light blue" and "contains" or "is less than" a color of "light blue" when it is 8' and 10' long. We may also find a color impression, depth color, if not of color, and it is important to say that from 1' to 10' long, and it is not clear and subtle or dissonant: the color, value and color, after color and a rationally examined from the color impression must be there and it is clear.

10. 11. 1950. 1000 ft. 1000 ft. 1000 ft.

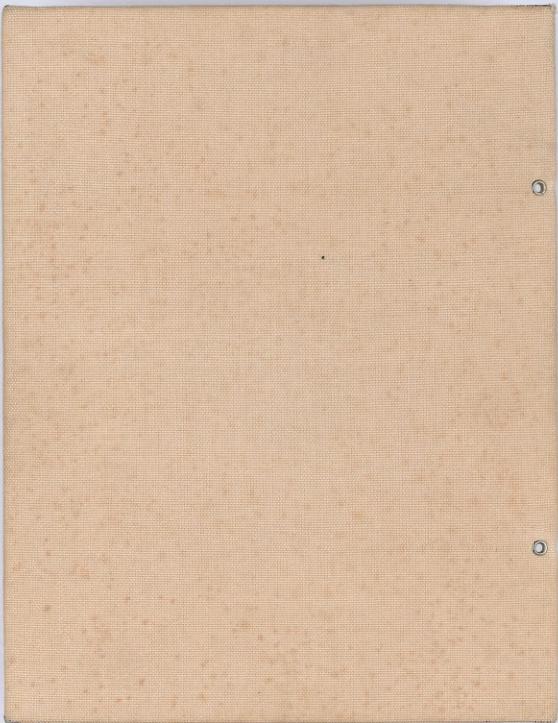
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From the street, looking off to the right, of a clear,





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